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WHOLE NO. 131.

## Letters Patent for Inventions.

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XVIII.

PRIORITY OF INVENTION—(CONTINUED.)

THE ethical principle of justice interferes very much with the laying down of general rules concerning priority of invention, inasmuch as the special circumstances of each case must more or less influence its equitable determination. An inventor may not lose his right to priority when his delay is due to adversity, although the fact taken by itself would otherwise prove fatal to his claim. Here, again, comes in the determination of intent referred to in the articles on abandonment, for it is only reasonable that he who has been prevented, against his utmost efforts, from reducing his invention to practice or applying for a patent, should not be debarred by another more fortunate, but not more meritorious than himself; in other words, that mere inequalities of fortune, independent of personal conduct, should not permit him to be distanced in the race. Thus it has been said that "when two independent inventors are struggling to perfect and patent their invention, and both came to the office at or nearly the same time, it is the duty of the office to protect the man who first conceived and described his invention, if he has pursued it with due diligence, although by poverty or sickness or other uncontrollable cause he may be last in producing a practical working machine, and last in the office."

Sometimes the race is very close, and the facts which turn the scale are often slight in themselves. Thus in one instance—and I here quote from the report—a "party to an interference was found to have so far matured the invention July 15, 1869, as to describe the principle of its operation, and to have been afterward employed in other pursuits till November 20, when he resumed the reduction of it to practice, and prosecuted it afterward with due diligence. He was declared the prior inventor, although his competitor conceived the invention September 15, 1869, and used reasonable diligence thenceforth in reducing it to practice." There has sometimes been considerable discussion as to what constituted reduction to practice, and it has been frequently held, and with justice, that drawings were sufficient, the presumption strengthening in proportion as the drawings are complete. Where they constitute working drawings, from which a machine could be made, their evidence is very strong; and when accompanied by written descriptions, proven by testimony other than that of the inventor himself, they should be almost conclusive. There may be instances where a model will be considered the equivalent of a working machine, but this would only apply where the invention was simple and the model itself demonstrated the feasibility of the improvement.

The Patent Office, however, has somewhat modified even this plain principle; for in the case of *Hanvey v. Willard* in 1871, it was held that "the inventor who first reduced the improvement to practice, and engaged in the manufacture of it, is entitled to the patent for it, although his competitor first conceived it, and made a sample of it, so that it required no more study nor experimenting, if he did not use diligence in reducing it to practice, and applying for a patent." This same case laid down the general principle that "the man who invents a device and hides his invention under a bushel until another has invented, patented, and developed the same thing, is not regarded with favor in this office or before the courts." This is good sense and sound law, except where the conditions are modified by inability on the part of the inventor to perfect his invention, owing to insufficient means, illness, or the like.

It will be seen, from what has been said, that questions as to the character and weight of proof are complex, as relates to matters of priority. In general, the completed machine is stronger evidence than a completed model; but it was held in one instance that where the model operated perfectly and showed the invention in a state of greater perfection, this must be taken as a proof of priority against a machine, the model, of course, having been made before the machine.

Other things being equal, the general principle will be found in the Patent Office, and in the main by the courts, as was laid down in the oft-quoted case of *Monce v. Adams*, Commissioner's decisions of 1872: "The policy of the patent law is to reward the man from whom the public actually derives the benefit received, unless, in fact, another, prior in making the invention, is proceeding to give it to the world with no greater delay than what is imposed by circumstances beyond his control." This decision, however, went entirely too far, as it appears to me, in employing the following language: "Neither in terms nor inferentially does section 61 of the act of 1870 extend any guarantee to an inventor against the superior diligence of a competitor entering the field at a later date, unless the first inventor not only reduces his conception to practical form, but proceeds to put the invention into public use or on sale."

One fault of the Patent Office during many years past has been in carrying correct principles to an almost absurd extent. This was illustrated in the case of *Wheeler v. Russell*, in 1872, where it was held that "if the person who is the first to conceive of a device is diligent in reducing it to practice, he is the prior inventor, even though another may have reduced it to practice before him." This latter position can hardly be maintained, for after an invention has been reduced to practice it has been so fully completed that it applies to the man who thus devised and perfected it, and cannot be appropriated by a party who conceives and perfects it at a later day.

## Lenepveu's "Velleda."

THE *London Musical Standard*, of July 8, gives the following account of the recent production of Lenepveu's new opera, "Velleda," at the Covent Garden Theatre.

Lenepveu's "Velleda" was produced on Tuesday last. The plot is thus arranged: *Calius*, the Roman general-in-chief in Gaul, disguising himself in order to see *Velleda*, the high priestess of Teutates, has fallen in love with her, and a reciprocal feeling has been aroused in her heart. Desirous of seeing her again, he disguises himself in the attire of a Gaul, and mixes with the crowd which is waiting on the sea shore for the arrival of the bark with *Velleda* from the island of Sein, who comes to perform the sacrifices. *Teuter*, who is present, recognizes *Calius*, and, having observed him on a former occasion near the abode of *Velleda*, suspects in him a rival in his passion for her. *Even*, who has accompanied *Calius* in his expedition, entreats him to depart lest his life should be in danger from his Gallic foes. *Calius* refuses, whereupon *Even* guesses the object of her master, and, being secretly in love with him herself, her feelings are deeply wounded by the suspicion. The bark laden with priestesses arrives, but *Velleda* has remained in prayer within the temple on the island, seeking from the gods more auspicious oracles. *Teuter* now takes *Ina* apart, and with her connivance lays a snare to entrap *Calius*. She approaches *Calius*, and in confidence proposes a place of rendezvous for himself and *Velleda* at night. Meanwhile *Teuter* informs *Velleda*'s father of *Calius*' love for his daughter and of the plan he proposes for his capture. *Calius* attends the assignation, which is at a spot where the Gauls are meeting for sacrifice and for a rising to exterminate the Romans. *Velleda*, not knowing who the stranger was who had excited her love, rallies the Gauls with the fire of vengeance, and urges the slaughter of every Roman in the country. *Ina* comes to the meeting and detains *Calius*, asking if *Velleda*'s honor would be safe if alone with him, when *Even* rushes in and implores *Calius* to save himself, as the place is surrounded by his enemies. *Senon*, *Teuter* and the Gauls advance; and *Calius*, alone and unarmed, is in the hands of his foes. As he is about to be slain, *Velleda* suddenly breaks in to protect him, when she is amazed to see in the Roman general the stranger who had excited her love. His rescue, however, now impels the Gauls to meditate plans for a general rising against the Romans. The Gauls proved unsuccessful in the strife, and the Romans are celebrating their victory in the palace of *Calius*. The prisoners, among others *Senon*, *Teuter* and *Ina* enter in chains, when at the orders of *Calius* they are unfettered and invited to share

in the festivity. *Teuter* sings a song of reproach, and as his daring is about to be punished *Velleda* arrives and obtains mercy for the prisoner *Calius*. All retire except *Velleda* and *Calius*, who, face to face, reveal their mutual love and hopes of future happiness. As *Velleda* leaves *Even* enters and announces the Tribune, who brings orders from the Cæsar at Rome to slaughter the Gauls, and thus put an end to their revolt. *Calius* refuses to obey the orders, and, defying the Emperor, sets the prisoners free. *Velleda* with her father has repaired to an Armorican village by the sea, but she is traced and followed by *Calius*. But *Calius* is followed by *Even*, who reproaches him with his love to the Druidess, when, finding her efforts unavailing, she reveals to him her own love, which has been so long hidden in her bosom. *Calius*, although surprised, is not to be moved, but as *Even* departs she vows a terrible vengeance. *Calius* renounces grade and station, and exhorts *Velleda* to fly with him. She, forgetting her vows, consents. At this moment *Senon*, *Teuter* and the Gauls, led by *Even* arrive, when *Velleda*, snatching the dagger from *Teuter*, plunges it into her side, and imitated in the act by *Calius*, they fall together.

The work is divided into four acts. The music is built up upon classical lines, Mendelssohn's influence being noticeable at times. There are excellent specimens of effective choral writing in the work. In the first act is a tuneful "Religious March," which will surely obtain favor. Several of the arias contain elevated and passionate sentences. The work includes effective duets, a capitally written sextet, and some other admirably constructed movements with *ensemble* effects. Mme. Patti took the leading part. M. Dupont conducted. The composer is professor of harmony at the Paris Conservatoire, where he studied under M. Ambroise Thomas, and gained the Prix de Rome, having afterward produced a three-act opera at the Paris Opéra Comique, and a requiem. He is now forty years of age, and it may be presumed is in the prime of his powers. Other works of his will doubtless now find public notice as a consequence of the success of "Velleda."

## The Artistic World.

## AT HOME.

- Geistinger will soon visit San Francisco again.
- Belle Cole is now enjoying the breezes of Lake Cha-tauqua.
- Louis Mees' piano recitals in Buffalo has been quite successful.
- Fanny Kellogg is meeting everywhere with excellent success.
- Arthur Mees, the well-known musician of Cincinnati, is writing a harmony book.
- Mr. Eddy still continues his good organ work both in Chicago and elsewhere.
- Mr. Tomlins, the well-known musician of Chicago, is now taking his well-earned vacation.
- Mme. Rivé-King recently gave a farewell recital in San Francisco. She is now on her way East.
- J. N. Freeth died in San Francisco quite recently. He was a well-known baritone of New York.
- The Litta Concert Company will have a Hungarian basso among its members, named Jules Behringhy.
- Maurice Grau has engaged for his American tour Mlle. Derivis, who will perform in "Les Contes d'Hoffmann."
- Waldemar Malmene will likely leave Cleveland for St. Louis again. He has done good work in the former city.
- Adolphus Lockwood is the principal harpist of the Bay-reuth Festival. He was formerly a member of Thomas' orchestra.
- Mrs. Osgood has met with a generous reception wherever she has appeared. Her voice and style are alike praised.
- Patrick S. Gilmore's playing of the cornet at Coney Island (Manhattan Beach) recently was successful in a high



degree. Of course, due allowance had to be made for his little practice during an unknown past.

—The Excelsior Quartet Club, of St. Louis, is a body of excellent artists, and are generally successful in the concerts they give.

—Waterbury, Conn., points with pride to a young singer named Carrie M. Allen, whose voice and style are said to be charming.

—J. Beck, after a three years' course of study at Leipsic Conservatory, has returned to Cleveland. His instrument is the violin.

—Emma Abbott will appear in Topeka, Kan., in September. Her presence will, no doubt, be duly appreciated by the citizens of that place.

—A tenor named Urban has been singing in San Francisco recently with more than ordinary success. He is said to possess a fine organ, and to act well besides.

—William Elton, late of Wallack's, was recently announced to make his "first appearance in London since his return from America" at the Gaiety, in "Billee Taylor."

—Siella Seymour, of Scranton, Pa., was recently tendered a complimentary concert at the Academy of Music, that city. It was quite a successful affair. She is going to study in Europe for some time.

#### ABROAD.

—The tenor, Ercole Ronconi, is now in Pesaro.

—Pauline Lucca has left London for the Continent.

—Verdi has been at Montecatini enjoying the baths there.

—Helen Hopekirk's piano playing still delights Londoners.

—Francesco Hoffmann recently died at Fiume, aged sixty-eight.

—Thomas, the harpist, has appeared in London with much success.

—Mme. Sembrich has gone to Lucane to rest till the Russian season.

—Petrovich, the tenor, is engaged for next season at Bucharest.

—Erminia Borghi-Mamó has appeared with great success in "Semiramide" in Buenos-Ayres.

Mme. Judic has been singing in the Théâtre Français, Bordeaux. She met with great success.

—It is said that De Reszke will retake at the Paris Opera the part of *Sita* in Massenet's "Re di Lahore."

—The celebrated Bottero will perhaps appear at the contemplated reopening of the Carcano Theatre, Milan.

—Stella Bonheur will be the leading star in the representations to take place at Treviso Theatre the coming autumn.

—Mancinelli is now near Firenze, finishing the opera that he has been commissioned to write by Ricordi, the Milan music publisher.

—Emma Nevada will sing in Prague this month, and in September and October will make a tour in Germany, Austria, and Hungary.

—Julius Benedict recently gave his annual concert in London. Among the performers was Louis Engel, who played the harmonium.

—A pianist from Naples, Signor Albanesi, recently gave a concert in London, and obtained quite a success. He is a brilliant executant.

—The great tenor, Deliliers, has been singing in the "Barbieri" at Padova. He was serenaded on the evening of the last representation.

—Joseph Hollman, the admirable Dutch violoncellist, has been playing in London with great success. His tone is round, rich and pure.

—Elvira Repetto, the eminent prima donna, has been engaged by Gye for Covent Garden Theatre, London, for the spring season of 1883.

—The tenor Gayarre will in the autumn tread the boards of the San Carlo Theatre, Lisbon. De Reszke, the prima donna, is also likely to appear.

—George H. L. Edwards has been appointed solo pianist and accompanist to the National Eisteddfod of Wales, to be held at Denbigh this month.

—Lillian Norton, the American prima donna, recently made quite a successful début at the Paris Grand Opéra as *Marguerite*, in "Faust," by Gounod.

—After having obtained great successes at the theatres of Petersburg and Moscow, the fine basso Hjalmar Frey is now making a tour in the Russian provinces.

—Christine Nilsson sang with great success at William Carter's recent concert given in London. A tenor, George Fox, made a good impression on the same occasion.

—Rubinstein intends spending some time in Berlin next November, in order to personally superintend the first production in that town of his "Verlorenen Paradieses."

—A lady cousin of Xavier Scharwenka has been singing in London with commendable success. Her talent is likely to become better known and more widely appreciated.

—Mr. Kummer, a violinist, recently played Beethoven's "Romance in G" in a London concert, and is said, by a well-known critic, to have created quite a sensation, the remark-

ably fine bowing and pure tone proving him to be a perfect master of his instrument.

—Teresina Singer recently sang Verdi's "Ave Maria" in Florence, and called forth by her performance the most flattering praises. She is undoubtedly a very superior artist.

—The new prima donna, Raffaella Pattini, has made a great success in "Dinorah" at the Sannazaro Theatre, Naples. Reports speak exceedingly well of her artistic qualities.

—A new Spanish prima donna, by name Maria Acegua, pupil of the Madrid Conservatory of Music, where she obtained the first prize, recently made her début in "Il Barbiere" in Acqui.

—Signor Paggi and his talented family have appeared at a concert in London. The flute playing of Anita Paggi is said to be artistic in a high degree, although the lady is quite young.

—The tenor Sani is now in Livorno. He has created the best impression wherever he has appeared. It is reported that he has been engaged to appear at the Argentine Theatre, Rome.

—Gauvaert, the director of the Brussels Conservatory, has compiled a "History of the Music of Antiquity," on which he has worked a number of years. He is now writing a grand opera.

—The fourteen-year old Italian violinist, Teresina Tua, has been playing in her native country with wonderful success. She gave ten concerts in Turin, which produced a sum of 44,000 francs.

—Mlle. Fraudin, laureate of the Paris Conservatoire, and who created, a year ago, at the Folies-Dramatiques, one of the chief rôles in the "Poupées de l'Infante," has recently been engaged by M. Carvalho.

—Bottesini is in Naples, and is arranging for voice and piano his "Mass" that won a prize at the recent Milan Exposition, but which was said to have been lost during its transit to him after the affair was over.

—Fräulein Lina Ramaun, the authoress of the "Life of Franz Liszt," is now on a visit to England. The article on Bach and Handel in the current number of the *British Quarterly Review* is from her pen.

—Mlle. de Adler, the distinguished Russian soprano, recently sang at an entertainment given at the London Court Theatre, under royal and distinguished patronage, in aid of the funds of the Popular Ballad Concert Committee.

—The following named artists took part in Mme. Campana's recent concert given in London for her benefit: Rosina Isidor, Mme. Vogri, Signor Runcio, Carlotta Elliot, Signor Ria, Mlle. Gayard-Pacini, Mlle. De Bono, Tito Mattei, &c.

—A talented and well-educated pianist from Australia, by name Alice Sydney Burnett, recently gave a concert in London. She performed Beethoven's Sonata, op. 53, in fine style, besides a goodly list of other selections by various composers.

—Minnie Hauck, who was lately staying at Baden-Baden, was invited by the Grand Duchess to give a concert at the castle, with the assistance of the Ladies' Musical Society, for the benefit of the local hospital. Mme. Hauck went from there to Bayreuth to hear "Parsifal," and is now in Coburg, on the invitation of the Grand Duke Ernst, who wishes her to study the principal part in an opera from his pen. After a short visit to Vienna, she will go to London in September.

—Christine Nilsson is at present at Divonne, a watering place in the south of France, but will return to England in September to fulfill engagements at Birmingham, Nottingham, Brighton and other towns. On October 12 she will give a farewell concert at Albert Hall, London, at which she will have the assistance of Sims Reeves and many well-known artists. Mme. Nilsson will sail from Liverpool for New York on October 14.

—Hope Glenn, the contralto, has just signed the contract to accompany Mme. Nilsson during her coming concert tour in America under Mr. Abbey's management. Miss Glenn, who is an American by birth, has met with great success at the Crystal Palace concerts, the Boosey ballad concerts, the Monday popular concerts, Mr. Burnaby's choir, and in all the great oratorios. Her operatic repertoire includes twenty-five leading operas. She studied under Viardot.

The lyric company of the Imperial Theatre of St. Petersburg for the season of 1882-83 will be composed as follows: Soprani—Maria Durand, A. Frank Duvernay, Elvira Colonese, Linda Brambilla-Sordelli, and Marcella Sembrich (for three months); and Virginia Ferni-Germano (for two months); mezzo-soprani and contralti—Amelia Stahl, Giulia Prandi and Franceses Marconi (for three months); tenori—Emilio Engel (for two months); Iginio Corsi and two other tenors to be engaged; baritoni—Antonio Cotogni, Giovanni Vaselli, Devoyod and Ughetti; bassi—Uetam, Sillich, Povoleri and Sclara; bassi-comici—Ciampi and Baldelli; conductors—E. Bevigiani and R. Drigo. The operas likely to be represented are: "Carmen," "Gioconda," "Re di Lahore," "Mefistofele," "Romeo e Giulietta," "Faust," "Philémon and Baucis" (Gounod); "L'Etoile du Nord," "Les Huguenots," "Robert il D'avoio," "L'Africaine," "Il Prophète," "Carlo il Temerario" (by whom?), "Il Barbiere," "Aida," "I Lombardi," "Rigoletto," "La Traviata," "Le Nozze di Figaro," "Mignon," "Don Giovanni," "La Favorita," "Linda," "Norma," "Matrimonio Segreto" (Cuiraroso), &c., &c.

#### Operatic, Choral, Orchestral, &c.

##### HOME.

The Mendelssohn Quintette Club is still in California.

The Orpheus Society, of Buffalo, will have a Festival this month.

The Buffalo Liedertafel has been in Cleveland, and gave a concert of much interest.

The North American Sängerfest, of Buffalo, will open on the third Wednesday of July, 1883.

The Hungarian Orchestra has had a good success so far in Philadelphia at the Männerchor Garden.

W. McCreery's opera, "L'Afrique," will be given at the Pickwick Theatre, St. Louis, this month.

It is said that "The Princess of Trebizonde" will be produced at the Bijou Opera House the coming season.

The Boston Normal Institute course at Goodell Hall, Buffalo, was recently brought to quite a successful close.

Theodore Thomas and his orchestra will be in Cleveland on August 7, from which day his concerts will commence.

The Lyceum Theatre, of Philadelphia, will be devoted exclusively to musical performances the coming season.

The Concordia Singing Society, of Waterbury, Conn., recently gave a Summer-Night Festival at Concordia Grove.

Mr. Darley's new opera will be produced this season by the Boston Ideal Company. Mr. Darley is a wealthy Philadelphian.

Grau & Snyder's Philadelphia Church Choir Company has been partly reorganized by the addition of Bessie Gray, Rose Temple and Eugene Clark. It is more efficient now than ever.

"Olivette" succeeded "Patience" at the Bijou Opera House on Monday evening. Audran's favorite opera was revived with the following cast: *Olivette*, Mlle. Dolaro; *Countess*, Miss Post; *Veloutine*, Miss Reynolds; *De Merrimac*, Mr. Greensfelder; *Valentine*, Mr. Campbell; the *Duke*, Mr. Gaston; *Coquelicot*, Mr. Frear.

##### FOREIGN.

The festival of Schiedam took place last month.

M. Delibes' opera, "Lakmé," is to be produced at Monte Carlo this winter.

Suppé's new operetta, "Fanfari," will be produced at the Theater an der Wien.

A new singing school has been established at Padua, called La Scuola Francesca Vallotti.

Frontini, a composer residing at Catania, has just completed his new opera, entitled "Sansone."

"Etera" is the title of the new opera that is now being written by Catalani, the composer of "Elda."

A new opera by Lecocq will soon be produced at the Nouveautés, Paris. It is entitled "Le Cœur et la Main."

The coming autumn the Social Theatre of Varese will likely be reopened. Ponchielli's "I Promessi Sposi" is promised.

The Arcadia Theatre, of St. Petersburg, has been destroyed by fire, which was discovered on the stage during a rehearsal.

Two representations of "Der Ring des Nibelungen," will be given in Brussels next October, under the direction of Herr Neumann.

Newcastle-on-Tyne, England, is to have orchestral concerts this year. They will be three in number, and under the direction of Charles Hallé.

Dr. F. E. Gladstone has completed a new short oratorio. The title is said to be "Philippi," the text being arranged from the Acts of the Apostles.

An opera, with choruses by Brands Buys, called "Albrecht Beiling," and with *lieder* by Hubert and Hartog, was recently revived at Blanwaert.

The coming winter Monte Carlo will have opera performances, wherein will appear Heilbron, Van Zandt, the tenor Talazac and the baritone Maurel.

A new operetta in two acts, "La Stella d'Oriente," libretto by Merolla, music by Francesco Curci, was recently represented at the Rossini Theatre, Naples.

After the Gounod and Liszt festivals, the Musical Society of Antwerp purpose giving a Russian festival, at which works by Rubinstein and Glinka will be performed.

Stephen Storace's old humorous operetta, "No Song, No Supper," was recently produced at Newcastle-on-Tyne, England. It had a success, and proved a good revival.

The London *Figaro* says of Lenepveu's new opera "Velleda," that "when Patti grows tired of it, operatic habits may console themselves in much the same way that the Empress was comforted in the Chinese play. Said she, 'You



have slain our son,' to which the Emperor replied, 'Well, dry your tears. I cannot kill him again.'

The cornet fever is raging at London, Ont., so savagely that eleven young ladies have formed a cornet band. Marriage is suggested as a remedy, but there is no certainty that the entire band will take it if offered.

"L'Erilia," the new opera-bouffe by Paseveci, recently performed at the Alhambra, Rome, had only a fair success. Although it is written with spirit, it lacks originality. Various members were encored.

The Society of Amsterdam Students has celebrated its two hundred and fiftieth anniversary of the foundation of the University. On this occasion Berlioz's "La Damnation de Faust" was performed in excellent style.

For Zante, the coming season of 1882-83, have been engaged the prime donne Adele Giannetti and Olga Prandini, and Ernestina Barberio, the contralto. The tenors are Avagnini and Frediani; the baritones Ciancola and Gallocci; the bass, Marini; and the buffo, Silvano Merly.

The new Theatre of Arts in Rouen will be inaugurated September 15, the opera selected for performance being "Francesca da Rimini." The impresario Rezzani has engaged the tenor Devillero, the baritone Manowry, the bass Ponsard, Mlle. Mendès and Mlle. Baux.

"La Farandole," the new ballet by Mortier, Philippe Gille and Théodore Dubois, and which will be represented in the coming year of 1883 at the Paris Opéra, is in two acts and three tableaux. The action passes about the environs of Arles in the fifth century.

One of the peculiarly Gilbertian ideas in the forthcoming comic opera by Gilbert and Sullivan is that of a chancery judge, who falling in love with a chancery ward, and wanting to marry her has to get his own consent. Grossmith, who is doing *Bunthorne*, is to be the judge, and the generously proportioned Alice Barnett, who was the piratical maid-of-all-work here in "The Pirates," is to be the poor little ward.

The Imperial Russian Musical Society announces prizes for the best manual of harmony, in the Russian language, for the use of executant artists and members of orchestras. The first prize is 1,000 rubles, equal to 4,000 francs; and the second, 350 roubles. The competition will be closed in October, 1883. All persons inhabiting Russia, without distinction of nationality, and all Russian subjects living in foreign countries, are open to compete.

An important meeting was recently held in London, for the purpose of taking into consideration the best means to be adopted in promoting the organization of the musical profession, and especially of teachers of music. Among those present were Professor Ella, Mr. Ganz, Signor Garcia, Rev. R. Gwynne, Rev. H. Bonavia Hunt, W. S. Hoyte, J. C. McCaul, Fuller Maitland, Baron D'Orzy, Ridley Prentice, C. Hubert Parry, Charles K. Salaman, Dr. Stainer, Villiers Stanford, Bradbury Turner, Dr. Verrinder, Mr. Visetti, &c.

Of Harvey Löhr's piano quartet recently performed at the composer's concert given in London, the *Musical Standard* says: "Mr Löhr's quartet, although it does not show an entire independence of academical leading-strings, possesses enough of the true ring which should encourage him to continue in the work he has so promisingly entered upon. The slow movement and scherzo of the quartet deserve special mention, the former for melodious invention, and the latter

for spirit and finish. The composer, who played the piano-forte part, distinguished himself by a very artistic performance. He possesses a very agreeable and gentle touch, and showed to great advantage in the works of Bennett and Schumann."

### Pianos Made West.

RICHMOND, Ind., situated on the banks of the White Water River, at the junction of the East and West forks, is one of the most picturesque as well as enterprising manufacturing cities of the West. On the west bank of this river, half a mile distant from the railway depot, is the factory of the Chase Piano Company.

A correspondent of THE COURIER while passing through Richmond a short time ago, paid a visit to several of the factories in that vicinity, and among others the piano factory. Here he was introduced to M. J. Chase, the general manager of the company, and Benjamin Starr, the secretary, both very pleasant and agreeable men, but on being informed that THE COURIER correspondent would like to look through the buildings for the purpose of taking a few notes on Western piano making, Mr. Chase, who is an extremely modest man, seemed rather reluctant to grant leave, but finally consented.

The factory is admirably situated about a quarter of a mile below the dam which furnishes the water-power. A race-way leads from the dam along the west bank of the river across a level plateau to the factory. This level land on each side of the race-way between the river and its high banks is used for a lumber yard, and comprises some twenty-five acres. The factory itself is made of brick, four stories high, about two hundred feet long and fifty feet wide, and is built in the shape of an L. The office is in a separate building about one hundred feet distant. Adjoining the office is another building about fifty feet square, where the legs of the pianos are made and carved by hand.

Close by the factory, and connected with it by iron bridges, are four dry-houses, or, rather, a peculiar system of dry-houses, which are formed into two sets, divided from each other by a thick fireproof wall, each set having an upper and a lower story, and containing a four-months' supply of seasoned lumber, so that in case either dry-house should take fire, business would not be at all impeded. One of the most remarkable features of this concern is the fact that it manufactures every part of the piano on the premises. Even the action which they use has a patent auxiliary damper invented by Mr. Chase himself.

On walking through the factory, the reporter was very much impressed with the perfect system with which everything was carried on.

"How do you manage to keep everything in such apple-pie order?" he inquired of Mr. Chase.

"By looking after everything ourselves. You see," he continued, "I have my four sons here in business with me. Each one is at the head of a department, and looks personally after the interest of the concern. They come here at seven in the morning, and remain here all day."

The reporter was then introduced to Mr. Chase's sons, and not at all surprised that their father was proud of four such smart, energetic business men. While walking through the factory he met several men who had been working for Mr. Chase for twelve or fifteen years. "How do you manage to keep them so long?" he asked.

"Oh, we treat them right and they like to stay."

"Then you are not troubled much with strikes, I imagine?"

"No. We have never had a strike since we started in business; we give them ten hours' work every day. They are all sober, industrious men, and many of them own their

home's. I really think some of them take as much interest in our business as if it was their own."

In going through the factory it was noticeable that the utmost care was being taken with every part of the piano. The veneers used were thick sawed double veneers with the grain in contrary directions; there were heating boxes on all of the floors; the benches were all nicely arranged for the workmen so as to be handy, and at the same time give plenty of light; there was no stumbling over each other or getting in one another's way, and every one had his own work to do and attended to it.

There were also a number of improvements noticeable in different parts of the factory, both in the machinery, and in various parts of the piano, due to Mr. Chase's ingenuity. Among these was the sounding-board, which was so adjusted as to give a much louder and more brilliant tone; also a machine for boring pin-holes. It was also noticeable that the greatest care was taken in filling and varnishing, and in the action and tone regulating.

After walking through the factory, Mr. Chase was asked what advantage, if any, he considered the Western manufacturers had over the Eastern?

"I will tell you," said he. "The fact that we get our lumber so low enables us to manufacture pianos cheaper than they can be made in the East. Why, hard lumber is shipped East from here. We get all of our hard lumber within one hundred miles of the factory. All of our ash, hard maple and walnut. Our pine is shipped from Michigan; consequently, with our facilities, which are as good as those of any piano maker in the East, and lumber much cheaper, it naturally holds to reason that we can manufacture a better piano and afford to sell it for less money throughout the West than any Eastern manufacturer can."

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[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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### Sock and Buskin.

....Florence Herbert is spending the summer season in Colorado.

....New opera houses in Peoria, Ill., and Minneapolis, Minn., are being built.

....The season of "The Professor" will begin early in October in Troy.

....Maze Edwards will manage John T. Raymond's company next season.

....A portrait model of Arabi Bey is the latest addition to Mme. Tussaud's exhibition of waxwork horrors.

....The Haverly Amusement Company is incorporated, and will begin business with the opening of the season.

....The season at Greene's Opera House, Cedar Rapids, Iowa, will open with J. K. Emmet in "Fritz," August 12.

....Hot Springs, Arkansas, will have a new opera house by October 1. The owners reside at the Springs and in St. Louis, Mo.

....Leonard Grover is writing a play for Jennie Yeamans, who goes to Australia as star under the management of John M. Hickey.

....Joe Wheelock will star in "A Lone Hand," under the management of Frank Curtis. His season opens in Detroit September 11.

....The new opera house now in course of erection at Grand Rapids, Mich., will be opened September 18 with "Esmeralda."

....J. M. Wood, the well-known theatrical architect, is building a new opera house in Hannibal, Mo., that will prove an ornament to the city.

....E. A. Locke will have three new plays on the road this season—one for John R. Rogers, one for J. J. Dowling and one for Barney McAuley.

....The Grand Opera House at Cincinnati will reopen September 4, presenting Thatcher, Primrose and West's Minstrels as the initial attraction.

....Carl Rosa has engaged Drury Lane Theatre, London, for a spring season of English opera, which will commence on Easter Monday of next year.

....Salvini will be supported next season by Octavia Allen, Adele Belgarde, Virginia Buchanan, Lewis Morrison, Leonard S. Outram, Edwin Cleary and Henry Weaver.

...."Much Ado About Nothing," with Henry Irving as *Benedick* and Ellen Terry as *Beatrice*, will be the next Shakespearean revival at the Lyceum Theatre, London.

....Charlotte Thompson will appear at the Fourteenth Street Theatre, New York, August 7, in her "new" "East Lynne," under the management of William Kelly.

....The cast of "The Romany Rye" includes Emma Stockman, Georgia Cayvan, Marie Wilkins, Ernestina Floyd, Jean Delmar, Octavia Allen, and John W. Norton, Charles F. Rockwell, E. L. Tilton, F. F. Mackay and Harry Dixey.

....The season at Abbey's Park Theatre will begin on September 4, with Maggie Mitchell in a new play entitled "Elsa." John T. Raymond, Mr. and Mrs. W. J. Florence and Robson and Crane will fulfill engagements at this theatre early in the season.

....The Thalia Theatre will open on September 14. Herr Conried will sail for New York on Wednesday next, in company with several of the artists whom he has secured for the season at the Thalia. Josephine Gullmeyer is expected to arrive in September.

...."Gammon," a new comedy, by James Mortimer, recently produced at the Vaudeville Theatre, London, is said to be an adaptation of "La Poudre aux Yeux," by MM. Labiche and E. Martin, which was produced in October, 1861, at the Gymnase Dramatique, Paris.

....Wm. H. McConnell will leave San Francisco on August 7 to take charge of Haverly's Brooklyn house, and Harry D. Wilson, at present treasurer of Haverly's Fourteenth street house, this city, will take a similar position next season at the Brooklyn Theatre.

....The managers of the Madison Square Theatre have engaged 200 persons for their traveling companies next season. C. W. Couldock, Charles Wheatleigh, R. F. McClannin and J. F. Hogan have been engaged for the "Hazel Kirke" companies to play the part of *Dunstan Kirke*.

....This is the last week for Gus Williams at Haverly's Fourteenth Street Theatre. On Monday the house will be closed two weeks for repairs, and it will open on August 21 with "Chispa," a very strong attraction, for the production of which active preparations are now being made.

....R. F. Benson, of Oxford University, England, who was one of the leading actors of the Oxford "Agamemnon" Company, is about to adopt the stage as a profession. It is said that he will make his debut on the London stage next fall, appearing in "Romeo and Juliet" at Henry Irving's Lyceum Theatre.

....Gus Frohman has recently organized a Western traveling company to play between San Francisco and Denver. The company, which opens on Monday evening next at Tabor's Opera House, Denver, includes Ada Ward, an Australian star, and Charles Wheatley, John Dillon, David Belasco, Edward Marble, M. A. Kennedy and George Osborne.

Among the pieces to be played are "Mary Warner," "Ours," and the "Octoroon."

....After the usual season of old comedies at the Boston Museum, which opens on August 21, A. W. Pinero's comedy of "Imprudence" will be produced. This will be followed by "The Romany Rye," "The Parvenu," and several other novelties. William Seymour, stage manager of the Madison Square Theatre, will resume the stage management of the Boston Museum for the season.

....Mary Anderson will be supported next season by J. B. Studley, Robert Downing, H. B. Norman, Chas. Hawthorne, F. W. Ford (of London), T. B. Colman, H. A. Lowry, Frank Currier, R. Bourne, Miss Adelaide Forde, Mrs. Pennoyer, Mary Doud, Bertha Morris, and Oliver Doud, stage manager. Dr. Hamilton Griffin will be sole manager, and Frank M. Chapman, agent. Miss Anderson's season opens in Troy, N. Y.

....The new Masonic Theatre at Augusta, Ga., is now nearing its completion. The building, of which the theatre forms a part, has a very imposing front, and is 60 feet in width by 270 feet in depth, and is four stories high. The theatre proper (which is reached by two entrances, each 12 feet wide), is 60 by 160 feet, and is divided into parquet, balcony and gallery, capable of seating 2,000 persons. The parquet has four exits and is furnished with Demorest's opera chairs. The balcony, which is similarly furnished, has two exits. The gallery, which has three exits, is entered from another street, and is neatly arranged. The stage is 60 by 35 feet in width and depth and 32 feet in height. The curtain (which is to represent an Eastern scene), together with the stage scenery and frescoing, is being done by the well-known and accomplished artist, Eugene Cramer. There will be four private boxes and eight stalls, elegantly upholstered. Six large dressing-rooms, replete with all modern improvements, add to the conveniences of the house. Much credit is due W. E. Speir, the designer and architect, who personally superintends the consummation of his plans. S. H. Cohen, a well-known business man of Augusta, is manager.

### Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....A new two-manual organ recently built for Brayton (England) Parish Church, Yorkshire, by Brindley & Foster, embodies the resolutions and recommendations of the College of Organists. The improvements adopted are said to work most satisfactorily.

....S. R. Warren & Son, the Toronto organ builders, are building a large instrument for the English Cathedral, Quebec. It will be one of the finest and largest in the Dominion. The great organ has 13 stops, including a double diapason, 16 ft., and trumpet; the swell manual 14 registers, including a bourdon, 16 ft., and four reeds, the choir organ 7 stops, including a cremona, 8 ft.; the pedal organ 5 stops, including a contra posaune, 16 ft. There are three composition pedals to both great and swell manuals. There are 44 stops altogether.

....Here are two late programmes performed by Mr. Best on the Liverpool Town Hall organ:

#### THURSDAY EVENING, JUNE 29.

Overture ("I Lituani").....	Ponchielli.
Adagio Concertante in F major.....	Spohr.
Fantasia and Fugue in E minor.....	Best.
Romanza, "Carli luoghi" ("Linda di Chamounix").....	Donizetti.
Andante tranquillo ("The Lake").....	Bennett.
March in E flat major.....	Salomé.

#### SATURDAY AFTERNOON, JULY 1.

Overture ("Francesca da Rimini").....	Cagnoni.
Andante and Allegretto in A major.....	Gigout.
Fantasia with Chorale.....	Smart.
Thème Slave Varié ("Coppélia").....	Délibes.
Scherzo-Fugato in A minor.....	Tofano.
Finale (Second Organ Symphony).....	Widor.

....Complaints are often made of the careless manner in which programmes of organ recitals are drawn up. A great want of care is exhibited when a sacred composition is placed side by side with a light, trivial selection. No organist and musician of any talent wishes to restrict soloists to a limited number of what are termed classical works, for every true artist is a foe to narrowness. The modern organ demands different treatment from its more ancient prototype, because its capability for the production of effects has been so greatly increased. What is doubtful, however, is that Auber's overture to "Fra Diavolo" should appear in conjunction with Bach's G minor fugue, or Handel's or Beethoven's "Hallelujah Chorus." Here is where the line should be drawn, and that this is oftener done than otherwise exhibits the good sense of the majority of organ virtuosi. Programme making is an art, and but one musician in a large number has learned the secret of it, because solo players have too much in view executive display.

....The organ is an instrument about which very little is known by the general music-loving public. As an instrument it appeals chiefly to cultivated musicians. No instrument is more difficult to learn to play upon properly, and, perhaps, there is no instrument more thankless to bestow study and time upon, if success with the multitude is aimed at. Comparatively few master the instrument even after many years' hard labor, and, therefore, play as voluntaries all sorts of mutilated arrangements of originally excellent works. The average voluntary is generally an exhibition of incompetency

and bad taste, especially if an over-ambitious player attempts to extemporize rather than to interpret some well-written piece. Naturally enough salaries govern the quality of the performance, and as cheap work is generally dear at any price, it would be better if all such were ruled out of the market. Until churches pay organists something like a reasonable proportion of the salaries that are so liberally paid to ministers, matters cannot be expected to grow much better than they are.

....In the course of an interesting article on "Organ Tone" in the *St. Cecilia Magazine*, N. J. Holmes observes: "In the days when the fine toned old organs were built few builders of instruments existed; but they were all men whose knowledge was concentrated in their art, and, as a consequence, comparatively perfect instruments were constructed. When nature acts as her own musician and musical voice, she never offends the ear; every note is sweet music, balanced in tone, tone color, and harmonious tone blending. Take, for example, the Æolian harp, one string played upon by nature's aerial fingers produces tones of various pitch, high and low, but which, either singly or in combination, are regular as regards their *timbre* or tone quality. They blend together into cadences, rising and falling in power with the most perfect balance, and anon melt away into distant strain of dulcet sweetness, suggestive of "angel whispers." No undue prominence is apparent in any note, but the invisible fingers that sweep the strings produce music the ear never tires of, because it is perfect in its tone balance as well as its tone color; and it is the attainment of this equal balance of tone and tone color in the pipes of the organ that constitutes true organ tone. An organ pipe of a given length will produce a note of a certain pitch, but the character of the tone of this note may be varied without alteration of pitch by the form of the mouth and variation in the pressure of the air entering the foot of the pipe which causes it to sound. Now, some of these tones are false tones, as compared with the pipe producing them. There is one tone that the pipe is capable of producing, which represents its true tone—musical, pure and firm. The others will be in comparison more or less harsh and piercing, or windy, fluffy and unsatisfactory. It is one of the great faults of the present system of organ-voicing—the attempt to produce noise from the pipes instead of music, and many an organ is utterly ruined in its musical reputation by this forced tone. It really does seem surprising that congregation after congregation, looking to the advancement of musical education, should submit so quietly to the introduction of instruments having no choice of stops for combination—a 4-foot, 2-foot and mixture being the usual provision for noise, coupled to an 8-foot or an 8-foot and 4-foot reed stop, as coarse in the voicing as well may be, to drown the mixture beneath, and exterminate the tone of the 8-foot foundation stops—always in the minority by reason of their costliness. In every branch of science and art, excellence is the goal that its votaries strive to reach. It is the same with music and its accessories, constant practice and training are necessary to reach perfection; and, from the more general appreciation of music by the masses and the gradual musical education of their ears, ere long musical tone will be better understood. It will be then that these unmusical organs will cease to be received into churches, and the constructors thereof consigned to oblivion, and when that happy period arrives, comments such as these need never more be penned."

### New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

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- No. 261,360. Key-Board Attachments for Musical Instruments.—George B. Kelley, Boston, Mass.
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- No. 261,450. Violin Case.—Joseph W. Harlow, Portsmouth, N. H.
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THE question of royalty paid to composers by publishers is one of great interest to both parties, and will bear considerable discussion. It is here touched upon for the reason that quite recently reference has been made to it by composers both by letter and *vis à vis*. The accustomed 10 per cent. allowed them is generally denounced as too small, especially for writers who have secured a good degree of popularity, and whose works, therefore, are issued by publishers without risk. The question lately asked by a well-known and popular composer, "Why should publishers make five or six times as much profit out of compositions as those who write them?" has something reasonable and just in it. The proposition is not equitable, more especially when it concerns composers who have gained a wide-spread popularity.

A WEEK ago the piano makers enjoyed their annual picnic. The foremen and superintendents of the factories directed the affair, which was a success in every way. The manufacturers exhibited their interest and sympathy in a substantial way, a fact calculated to bring about the best understanding between employers and employed. Viewing the occasion in this light, there is cause for congratulation on both sides, for the most satisfactory work is only obtainable when perfect cordiality exists between co-workers. Good work may be counted on from those who have a keen sense of duty, but the very best work can only be expected from those who have been treated so well that they have come to look upon their employer's reputation as part and parcel of their own. This is the state of things required, and manufacturers who aim to place themselves thus *en rapport* with those who work for them are wise in their generation and reap their just reward.

MUSICIANS are too much inclined to inveigh against the smaller musical instruments, such as the concertina, organette, guitar, &c. Just as in the world everything, from a speck of dust up to a mighty planet, contributes to form the great harmonious whole, so do all instruments that give forth so much as a sound form part and parcel of the "tone-life" of the world. In making large generalizations what appears insignificant to advanced and cultivated tastes cannot well be overlooked if scientific accuracy be sought. The true and final aim is no doubt that which is highest and best, but it is only an aim and must always remain so; otherwise the end of all things has been reached and further progress is impossible. Manufacturers, therefore, of comparatively crude instruments accomplish something besides mere pecuniary gain. Artists who lack breadth of ideas are always too prone to forget that there is music necessary for babes as well as for themselves. What is rubbish to them is not too easily understood by the great mass of sound-loving human beings. It may be emphatically asserted that the less narrow a view of "things musical" an artist takes the greater a true artist he is.

THE question of the superiority of metal over wood frames for pianos is one of the highest importance to piano manufacturers. In place of wood, iron has lately been freely used, but steel has not altogether been neglected. A London firm of acknowledged eminence has designed and perfected a steel upright grand pianoforte, which is offered for sale at a comparatively moderate price, and which does not weigh over seven cwt. After experimenting, a decision was reached that it was preferable not to cast the frame in one piece, but to join the several parts. To withstand the unusual tension of the strings steel tension bars are placed across the frame, and a steel plate has been fixed over the wrest-plank to increase the power and quality of tone. The result of all this, it is claimed, makes an upright piano almost equal to a full grand, and it is asserted that the future piano will never be made with merely a wooden frame, and oftener with a steel than iron frame.

LAST week the first performance of Wagner's latest opera, "Parsifal," was given in Bayreuth. Foreign journals will soon reach us containing the opinions of the world's recognized critics. That "Parsifal" is one of Wagner's most serious productions is evident from a mere glance at the libretto. Aside from the value of the music great interest is attached to the subject, dealing, as it does, with things held sacred throughout Christendom. It may justly be said that no other musical composer living would have had the boldness, to say the least, to select the "Eucharist" as the foundation of an opera. Perhaps the idea was suggested to Wagner by the "Passion Play" as represented at Ober-Ammergau every year. Whether this be so or not, it is to be feared that "Parsifal" will never come to be generally represented, even if Wagner does not adhere to his expressed intention of confining its performance to Bayreuth, or when he has succumbed to the great destroyer of mediocrity and genius alike—Death. Not many true believers in Christianity would voluntarily go to see acts performed on the stage that are ascribed to Christ in the Gospels. The washing of *Parsifal's* feet by *Kundry*, and her subsequent anointing of the same and wiping them with the hairs of her head, together with the vivid picture of the "Last Supper," are all calculated to shock the religious sensibilities of the Anglo-Saxon race. The opera is so essentially religious in tone that it can only prudently be represented on special occasions, under peculiar surroundings. From a casual examination of the piano score, it would seem that the most effective part of the whole work is the finale to the first act. Although the finale to the third act is impressive, it lacks the combined strength and interest of that of the first act. The second act is, perhaps, the most pleasing on account of the ballet introduced therein, a feature having for its *raison d'être* the seduction of *Parsifal* from the paths of virtue. The future must show the position and worth of "Parsifal."

## MINOR TOPICS.

FRENCHMEN who are opera habitués (and what Frenchman is not?) complain loudly of the style of dress in which Englishmen appear at the Paris theatres. It is charged that they wear shooting suits of Highland tartan and yellow ochre, and sit in conspicuous places in these sartorial atrocities without seeming conscious of the great attention they attract thereby. No doubt, the average English tourist is as thick-skinned an animal as can well be found; but it must be stated that many who thus offend their Continental neighbors would be found to appear in a quiet gentlemanly uniform in public places of amusements in their own country, and especially in their native city. No doubt, the snobbish behavior of most Englishmen in foreign countries results from a too contemptuous opinion of other nations and their customs, a state of feeling said to be peculiar to the inhabitants of the little British Isle. Certainly to appear unsuitably dressed in a theatre or opera house is either a sign of boorishness or a condemnable contempt for public usages and customs.

HERE is an odd story concerning odd numbers. A recent issue of *Il Trovatore* says: "In order to combat the prejudice that is generally attributed to the number 13, there has been formed in New York a society bearing the name 'Thirteen Club.' It numbers precisely 169 members, that is 13 multiplied by 13. The by-laws are 13 in number, the annual subscription is fixed at \$13, the meetings are held on the 13th of the month, while the members only dine at table seating 13 each." Whether this club has been formed by musicians or not is not stated, but so many artists are controlled by the wildest of vagaries that the idea is absurd enough to have originated with them. Offenbach believed in this number 13, and it is not too much to assert that the belief caused him much mental excitement. The above club errs in the other extreme by the method adopted to combat a weak superstition. Still, more than half of some people's lives are given

over to frivolities, and a club of the above order, if it really exists, offers the opportunity for a characteristic mental display.

AFFECTATION is a fault common to many artists. A species of affectation, particularly offensive to true musicians, consists in the extravagant use of foreign terms by English and American composers and performers. Naturally enough, there are foreign terms that custom forces us to employ, but it is when they are used indiscriminately that the thing becomes ridiculous. Referring to this very matter, a writer in an English musical journal says: "Signora B. sang an air of Haydn, in B-flat, which might have puzzled strangers, ignorant of the tune, by its title of 'Dell'occhio al dilletto', nella oratorio 'La Creazione.'" The affectation here consisted in having printed on an English programme what should have been reserved exclusively for Italy. To illustrate further this species of folly, the writer mentioned above quotes another instance in which a certain silly concert-giver printed in the scheme one of John Parry's amusing comic songs, as a "Canzone Risibile." It would seem that absurdity could go no further, and that common sense was not a characteristic of most musicians. English and American composers seem to have a great fondness for filling title pages with French words, as though the value of compositions was enhanced thereby. Moderation in this respect compels admiration.

HERE is something about the tenor Villaret, of the Paris Opera House. It is reported he will next October retire from the stage. He commenced his career at the above theatre on March 20, 1863. He has sung in 1,051 representations, 203 times in "Huguenots," 144 in Halévy's "Jewess," 130 in "William Tell," 123 in "L'Africaine," 106 in "The Prophet," 88 in "Masaniello," 44 in "Il Trovatore," 39 in "Robert," 19 in "La Regina di Cipro," 16 in "Don Giovanni," 15 in Gluck's "Alceste," 14 in "Der Freischütz," 12 in "La Favorita," and 11 in "I Vespri Siciliani." From this it will be perceived that during his twenty years' service, Villaret will have sung some 48 times per year, or, on an average, some four times a month. It appears that Villaret the first year he was engaged at the Opéra received 15,000 francs; the second, 20,000; the third, 25,000; the fourth, 30,000; the fifth, 35,000; the sixth, seventh and eighth, 40,000, and afterward, from 1871 to 1876, 48,000; and, finally, the six last years on an average of 60,000. Thus, in the twenty years reported he has only gained about 900,000 francs. A commentator remarks that a great difference exists between this showing and that of certain modern tenors having only a quarter of the merit of Villaret, but who manage in about ten years to become millionaires. So true is this.

## Music in Chicago.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, July 29, 1882.

THE musical event of the week has been the performance last Tuesday evening, by the Thomas Orchestra, of a programme entirely composed of selections from Wagner's writings. To those who seek to belittle Wagner, and who deny that there is any good in his musical creations, I would suggest that they note two facts in this connection: First, that the audience was one of the largest of the season; second, that it was one of the most enthusiastic.

There is a class of musical critics (examples of which are to be found in various places), who, having learned neither profession, trade, nor business, consider themselves competent to criticize musical performances for a newspaper. Such critics always find fault with and abuse that which they do not understand, and seek, by attacking those who are high in position, to attract attention to themselves, in the same manner that a Chicago clergyman sought recently to gain a notoriety unattainable by him in any other way—by attacking the theatre.

If a "Wagner" night is given, the programme, consisting wholly of Wagner's music, is announced several days beforehand, and the "dear public" is entirely at liberty to attend or to remain away, and if a man buys a ticket for the Wagner night he cannot complain if he gets precisely what the previously announced programme promised him. But enough! no critic can keep people away from Wagner's music, let them try ever so hard. The attempt has been frequently made heretofore, but has always ignominiously failed.

The requests for the Request Programmes have been so numerous and so varied that it has been found necessary to give an extra Request Night next week. Wednesday evening a chorus of over four hundred voices of the May Festival chorus assisted in the performance of the "Utrecht Jubilate" of Handel and selections from Wagner's "Lohengrin" music. The attendance on this evening was enormous. Saturday evening another "Terpsichorean Night" was given. Next Wednesday evening is the American composer's night. I cannot but feel very grateful to Mr. Thomas for having played the Vorspiel and Finale to "Tristan and Isolde" three times this week. Surely man has never created a work which more perfectly expresses human love in its highest and most passionate intensity. And that it has made a deep impression here, is evident from the fact, that so many requests for it were received, that it was placed on the Request Programme of Friday evening, after it had been given twice during the week. And I know of many who would like to have had it the third



time. Surely, musical appreciation in Chicago shows a gratifying improvement, which may partially, at least, be attributed to Mr. Thomas' labors here in previous seasons, as well as the present. At the Hershey School of Musical Art, recitals have been given during the past week by Margaret P. Sperry and William Nicol, Lydia Harris, Alice Maude Whitacre and Copeland Townsend, and an organ recital by H. Clarence Eddy, with the following programme:

1. Prelude and Fugue in A minor.....J. S. Bach  
(Book II. No. 8.)
2. Barcarole.....Sternale Bennett  
(Arranged from Fourth Concerto by Steggall.)
3. a. Pastorale in G.....Th. Salome  
b. March in E flat.....
4. Sonata in D minor, No. 1, Op. 42.....Gullmunt
5. Rhapsodie in A minor, No. 3.....Saint Simeon
6. Chromatic Fantasia and Fugue.....Louis Thiele

Next week will be the last week of the Thomas Concerts here. The season has been a highly successful one musically and, I believe, also financially. The arrangements for the comfort of the public, under the skillful management of Milward Adams, have been all that could be desired. From here the orchestra go to Cleveland.

FREDERIC GRANT GLEASON.

### Notes and Actions.

....N. J. Haines, Jr., and family are at Sea Girt, N. J.  
....Kranich & Bach are very busy with uprights and grands.  
....Henry Shepherd, Oneonta, N. Y., was in New York on Monday last.

....Robert Cable, Jr., reports an excellent business in his new case factory.

....Owing to the heat and the picnic, last week was a dull one in the piano shops.

....Garrett House, organ builder, Buffalo, N. Y., has given a chattel mortgage for \$315.

....Robert W. Smith reports an increased demand for his organs, especially his No. 379.

....Ernst Gabler is still confined to his room, although he is said to be surely yet slowly recovering.

....Rufus W. Blake, of the Sterling Organ Company, Derby, Conn., was dangerously ill last week.

....H. Sohmer, of Sohmer & Co., returned on Saturday to his family, who are rusticated in the Catskills.

....Wm. Bohlring, Milwaukee, Wis., who had been for some weeks in this city left for home on Friday.

....Arthur Swift, the well-known pianoforte action manufacturer, is spending his vacation at Waltham, Mass.

....C. W. Wadsworth, Peekskill, N. Y., is a successful agent for the Esty organ. He was in this city on Tuesday.

....J. W. Ward, Winsted, Conn., called upon the various piano and organ houses in Fourteenth street on Friday last.

....Horace Waters & Co. are taxing their new factory to its utmost capacity, and are selling their instruments as fast as made.

....A. Cushman & Co., musical instrument dealers, Galveston, Tex., have dissolved partnership. H. B. Peter continues.

....N. L. Clarke, traveling representative for Sohmer & Co., will spend the next three weeks in Canada in the interest of that firm.

....A. G. Ferriss, New Milford, Conn., was a visitor to this city on Thursday last. He sells the New Haven and Standard organs.

....W. Grundy, dealer in books, stationery, organs, &c., Lucan, Ont., has sold out the book and stationery business to his brother, Thomas.

....J. & C. Fischer have in course of preparation some new mahogany cases, which are said to excel in beauty of design and elaboration of finish.

....Geo. Lush, of Newell & Co., Melbourne, Australia, spent a considerable part of Monday last at the Mason & Hamlin Company's warerooms, this city.

....Cable & Sons have in course of preparation two new scales of pianos. They are full agraffe, three-stringed and 7½ octave. One is a square and the other an upright.

....Wm. A. Pond & Co. report an excellent business in band instruments. By some mistake in last week's issue of THE COURIER, this firm was made to read Ivers & Pond.

....D. S. Andrews, Williamsport, Pa., passed through this city on Friday last, on his way from the East, where he had been visiting the principal watering-places in that section.

....Charles Fischer, of J. & C. Fischer, and wife, who are on their way home from a visit to the father of the former, will sail for this city on August 22 from Liverpool, per steamship Republic.

....The church-organ business at Johnson & Son's factory, Westfield, Mass., was never better than now. They have on hand orders that will take months to fill, and are obliged to decline proffered contracts unless a long time is given.

....It is said that the hot weather of last week was a serious obstacle to the manufacture of pianos and of some lines of piano manufacturers' material. It is always necessary to keep glue in a molten condition in order to fasten the pieces together, and to heat the ends of the pieces to be fastened before gluing. For this reason steam must always be kept up, so

that in factories where this is indispensable, the heat was so oppressive that several employees had to give up work, while those who continued could not accomplish half of their usual amount of labor.

....James C. Bridge, Logansport, Ind., has been appointed agent of the Sohmer & Co.'s piano for that place and vicinity. Mr. Bridge also handles the Weber & Chase pianos, besides a large variety of organs, sheet music, and general musical merchandise.

....Samuel Russell Warren, a prominent organ builder of Toronto, Canada, who went to Providence, R. I., last week to attend the funeral of his sister, died on Sunday night, at Silver Spring, of heart disease. His son is the organist of Grace Church, this city.

....Nathan Ford, St. Paul, Minn., arrived in this city on Tuesday morning of last week and left for home on Friday evening. During his visit he placed a large order with J. & C. Fischer, and visited Manhattan Beach and Far Rockaway. He was accompanied by his son Fred.

....Wm. H. Prescott, Lincoln, Neb., and J. H. W. Cadby, Hudson, N. Y., have recently taken the agency for Sohmer & Co.'s pianos. Mr. Cadby's territory extends along the Hudson River, as far as Lake George, and he is doing an excellent trade. Mr. Prescott is also doing well in his vicinity.

....Paul W. Friedrich, Grand Rapids, Mich., left New York for home Friday evening. While East he visited Boston and took the agency of the New England pianos. He also secured the agency of the Sohmer piano. He believes the coming fall will open up favorable for the sale of pianos and organs in that State.

....B. N. Smith is constantly receiving considerable orders for varnished piano legs from dealers. He says that there seems to be a growing trade in this direction. As referred to previously in THE COURIER, the new legs are substituted for those of the old style, and the instruments to which they are attached polished up, by which it is said their value is much enhanced, and in some instances they are passed off as new ones.

....Among the visiting members of the trade to the city during the week were O. H. Unger, Reading, Pa.; L. S. Vosner, Denton, Md.; G. E. Snedecker, Dutch Neck, N. J.; Samuel Hamilton, Pittsburg, Pa.; A. G. Ferris, New Milford, Conn.; Henry Shepherd, Oneonta, N. Y.; J. W. Ward, Winsted, Conn.; C. W. Wadsworth, Peekskill, N. Y.; Nathan Ford and son Fred, St. Paul, Minn.; D. S. Andrews, Williamsport, Pa.; Wood T. Ogden, Middletown, N. Y.; George Lush, or Newell & Co., Melbourne, Australia.

....E. H. McEwen, manager of the New York branch office of the Sterling Organ Company, has just published a new method for reed organs by Karl Merz. It is a beautiful book, and contains a full elementary course with practical exercises, beautiful songs and pieces, church music, preludes, interludes, &c.; in fact, it is said to contain all that any reed organ method can contain. All organ students, whether they are the happy possessors of a Sterling or any other organ, should not be without it. The price is \$2, with a trade discount of 50 and 25 per cent.

....E. H. McEwen, manager of the New York branch office of the Sterling Organ Company, received a telegram on Saturday from O. E. Hawkins, of the Sterling Organ Company, relative to Rufus W. Blake's illness. The dispatch says that the doctor has hopes that, with good nursing, he will shortly be convalescent. Mr. Blake had been complaining all of the beginning of last week of severe pains in the head, and was suddenly stricken down on Thursday afternoon. Mr. Blake had made some important engagements in this city toward the end of last week. It is to be hoped that his recovery will be speedy and certain.

....Samuel Hamilton, Pittsburg, Pa., was in Fourteenth street all day on Friday last. He and his family are at the Main Avenue House, Ocean Grove, N. J. Mr. Hamilton has the general agency of the Decker Brothers' pianos and the Esty and Sterling organs. His sales in 1881 amounted to \$331,000, and in 1882 they will probably reach \$440,000. Mr. Hamilton started in business some twelve years since in Pittsburg, and he says that the employees who helped to open the first organs are with him still, having won for themselves his lasting friendship. Mr. Hamilton is one of the most genial and pleasant men in the trade.

### Piano Makers' Picnic.

THE piano makers held their annual picnic and summer night's festival on July 27, at Jones' Woods and Washington Park, the two favorite grounds being made into one for the occasion. The festival is said to have been the most successful and enjoyable affair of the kind ever held by this body. Nearly all of the factories in the city were represented by large delegations, and some of them were altogether deserted on that day. Several of the factories had booths erected, and over the entrance to each was a sign designating the firm to which the men belonged. Several of the manufacturers also sent gifts of money to help defray the expenses. The men of each factory mostly ate and drank in their own booths, but secured beverages and edibles from the proprietor of the grounds, who is said to have been very liberal to the party. The affair was said to be a pecuniary success, and among the things which added not a little in this respect was

the publication of a journal which was liberally patronized by advertisements. The programme of amusements was as follows:

1. One Hour Go-As-You-Please, for members only. Entrance fee, 50 cents.
2. Quarter-Mile Run, for boys under 14 years. Entrance fee 25 cents.
3. Sack Race, for boys under 18 years. Entrance fee, 25 cents.
4. Half-Mile Walk, open to all. Entrance fee, 50 cents.
5. One Mile Run, for members only. Entrance fee, 50 cents.
6. Sack Race, for boys under 12 years. Entrance fee, 25 cents.
7. Fat Men's Race, for over 200 pounds weight. Entrance fee, 50 cents.
8. Tag of War.

The games opened at 2 P. M. Prizes were given to the first and second man in each race. The first received three-fourths and the second one-fourth of the entrance fee. The following games were participated in by ladies:

1. Marking Match (Blindfolded).
2. Egg Race.

Prize shooting, under direction of the committee, took place at the Colosseum range, between the hours of 10 A. M. and 4 P. M. The prizes were awarded: 1. Gold medal and \$5 cash, for members only; 2. Drill stock, presented by Mr. Bollerman, for members only. The rest were cash prizes, according to amount of entrance fees received. There was also prize bowling.

The Levanion and McCormick Acrobatic Troupe gave a series of its celebrated performances.

Professor Hanson was specially engaged for this picnic with his world-renowned punch and judy show.

Professor Burton, the well-known dog trainer, was present with his well-drilled troupe of eight dogs.

The societies which volunteered with a few choice selections of vocal music were the Socialistische Liedertafel, New York; Yorkville Männerchor, New York; Arbeiter Liedertafel, New York; Harmonie, Astoria. The committee were as follows:

- Floor Committee.—Floor manager of E. C. C., P. Nagler; assistant manager of E. C. C., G. Stecklein; floor manager of W. P., Christian Bauer; assistant managers of W. P., A. Nagler, Charles Schrupf, A. Dandolph, A. Betz, John Heins, Charles Fischer, Joe Bender, L. Hettner, L. Fricke, H. Landgrebe, H. Finkensteht, J. Martin, A. Roger.
- Committee of Arrangements.—Robt. H. Bartholomew, chairman; Denny Pollock, secretary; Theodore Kruse, treasurer; George H. McVey.
- Committee on Amusements.—Harry Lynch, A. L. Lydecker, L. Zeller, John Buehl, W. G. Peterson, Theodore Kloess, Jr., Ole Anderson, Joe G. Kuntz, Jr., L. Ohlrau.
- Committee on Shooting.—Charles Hagen, A. Dahlquist, L. Ries, Fred Schill.
- Committee on Bowling.—H. Bruil, William Springmeyer, F. Winterfeld.

### New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

#### Ed. Schuberth & Co., New York City.

1. Ah! What Delight. Waltz air.....(soprano).....Johann Strauss.
2. Bolero.....(piano).....Hubert de Blanck.

No. 1.—There is no doubt that this reprint from Strauss' opera, "The Merry War" will become quite popular. The chief motive is very melodious and graceful, and will be known by heart after a second hearing. The two minor themes (D and C majors) are not so original or taking, but the piece as a whole will certainly become a favorite with sopranos. It would take well with a miscellaneous audience. Compass, D to A—a twelfth.

No. 2.—This work exhibits Mr. Blanck in a very favorable light, and although there is nothing strikingly original about it, the workmanship is of a musicianly stamp. It can be made quite effective by a good player, while as a teaching piece it has much to recommend it to the notice of teachers. It is only moderately difficult. The dedication is to the New York Philharmonic Club. Key, D minor and major.

#### Wm. A. Pond & Co., New York City.

1. The Maiden's Message.....(song).....Fred. Brandeis.
2. Rivulet, Caprice.....(piano).....

No. 1.—Certainly one of the best compositions we have seen of this talented writer. The conception is poetic, while the workmanship is refined and effective. The accompaniment is as judiciously chosen as it is beautifully written, the afterlude meriting special mention. The song is unquestionably one of sterling worth, and deserves to become extensively used and known. Compass, C natural or B below the staff to A above—a major thirteenth or minor fourteenth, rather too extended for the average singer. The words by Caryl Florio merit a passing tribute of praise.

No. 2.—This *morceau de salon* is by no means so empty and frivolous as are those pieces generally met with under this heading. It is melodious and well written, and though not really difficult, is not easy to play well. It is one of the lighter class of works, calculated to please the generality of music lovers, and to be used extensively as a teaching piece. Mr. Brandeis has successfully carried out the opening idea, and there is a oneness about the whole work that is especially pleasing to the musician. It should have a large sale.

WOOD POLISH.—A. Messer, of Berlin, dissolves 3 kilograms of shellac in about 15 to 20 litres of pure spirits (alcohol), and then mixes this with another obtained by dissolving 100 grams of gun cotton in 100 grams of high-grade sulphuric ether, to which is added 50 grams camphor and enough 96 per cent. alcohol to completely dissolve the mass. This polish is finally rubbed up with linseed oil. To 100 parts of it, 5 parts of a saturated solution of camphor in oil of rosemary are then added. A very dilute solution of benzole in alcohol is used for polishing off.



## On the Prevention of Fires in Theatres.

By C. JOHN HEXAMER.

A Paper read at the Stated Meeting of the Franklin Institute, held June 21, 1882.

SINCE the beginning of this century, estates worth over one hundred million dollars, and thousands of lives, have been destroyed by theatre fires, while thousands of others were fortunately saved from the same fate.

First, as to the number of theatres in general. Europe contains 1,486 theatres, of which France has 337, Italy 296, Spain 168, Great Britain 164, and Austria 152. The United States have 557 (about). Paris has 40, London 32, New York 21, Naples and Milan 31 each, Philadelphia 12, and Rome, Turin and Brussels each 10.\*

Comparing the number of theatres with the populations, we find the following ratios:

Italy,	one theatre for every.....	75,000
United States,	" " " " " " " " " " " "	90,000
Spain,	" " " " " " " " " " " "	93,000
France,	" " " " " " " " " " " "	110,000
Great Britain,	" " " " " " " " " " " "	184,000
Austria,	" " " " " " " " " " " "	235,000
Russia,	" " " " " " " " " " " "	1,360,000
Turkey,	" " " " " " " " " " " "	2,000,000

Theatre fires can have but two eventualities—either the fire is extinguished in the first minute, or the entire theatre destroyed. This is easily accounted for by the extraordinary danger from fire of our modern theatres.

In the large space called the stage (of which the audience sees comparatively little) we find immense masses of laths, boards and other woodwork, which, by long heating, are entirely dry, and may therefore be instantly inflamed. Among these we find great quantities of gauze, coarse canvas, and other easily inflammable goods. Furthermore, ropes, paper soaked in varnish, pasteboard, &c., in short, a mass as readily inflammable as could well be found.

In the midst of these is the more or less well-arranged heating apparatus; also a great number of gas flames, each forming a dangerous sphere around itself.

The danger is still increased by these combustible materials not remaining stationary. They are let down, drawn up, shifted about, and are, therefore, more liable to come in contact with the gas flames. At times it is necessary to provide illuminating effects temporarily, as, for instance, where the chandelier of a ball-room scene, which is fed by a rubber hose, must be removed during change of scene.

We are particularly careful in places filled with combustible materials, to enter them with closed lanterns only, eschewing open lights and candles. On the stage, to the contrary, guns are fired off, torches swung, fireworks set off, while, at the same time, scenes of laths and canvas are let down, as, for example, in the last scene of "Sardanapalus." A German writer on this subject says: "One who has been behind the scenes during the performance of a spectacular piece, and found himself suddenly enveloped in a sea of fire, and has noticed how a force of men are engaged in extinguishing (by means of wet rags suspended on long poles) the sparks which have settled on the scenery; who has noticed how, notwithstanding all care, fiery objects fly from their prescribed course, or has seen how a piece of firework, too strongly loaded, throws everything into confusion; one who sees this for the first time cannot overcome the feelings of astonishment and fear; and this, when viewed from the audience, is no more than is common in spectacular pieces."

These circumstances, not taking into account criminal negligence, show how readily a stage may be set on fire, and how, if not extinguished immediately, or at most in the first minute, it must spread with immense rapidity and destroy the whole building. After this time the most strenuous efforts are futile. During such intense heat the so-called fire-proof constructions become useless, the strongest walls are destroyed, marble is burnt into lime, cast-iron disintegrates, wrought iron loses all tenacity, and the entire building is destroyed.

Of the number of theatre fires we have but a poor register. The writer has collected a list of some 150 theatres which have burnt down within the past 100 years. This table does not—although great care was spent upon it—include, by any means, all of these disasters. With the news of a newly burnt theatre we generally get the notice that it had been built in place of one also destroyed by fire. So, for example, in London, the Haymarket Theatre was burnt in 1789 and 1867; the Covent Garden Theatre in 1808 and 1856; and Astley's Amphitheatre in 1794, 1830, and again in 1841. In London there have been, since 1772, not less than eighteen total losses of theatres, and in Paris, twenty.

It is, therefore, not too much to say, that destruction by fire is the natural end of theatres. In looking over a table of theatre fires we are struck by the rarity of such calamities in Italy.

The explanation of this fact is neither to be sought in the more solid mode of building, nor in any particular care or prudence of the Italians, but partly in the mild climate, making heating unnecessary, and partly in the character of their

performances. The Italian, of all grades of society, seeks in the theatre not so much sensational and spectacular pieces, but he wishes foremost to hear music, and thus many dangers disappear. With our growing taste for spectacular pieces, the number of theatre fires must increase.

It has been found that more than half (52 per cent.) of all theatre fires occur from December until March; a fact easily explained by the use of heating apparatus, and by the production (especially in England) of Christmas spectacles.

The time of day at which such fires occur is a consideration of great importance. It has been calculated that 13 per cent. of all theatre fires occur in day time, before, or during rehearsals, which are generally held by gaslight; 2 per cent. in the evening before the audience has entered; 21 per cent. during performances; 48 per cent. during the two hours following performances; and 16 per cent. later at night. The statement may excite surprise that nearly one-half of all theatre fires occur two hours after the performances, and that it is this period which is the most dangerous. It has been stated above, that in theatres, flames spread with lightning speed, but in case a spark has settled on a piece of canvas, it may glow for a long time unnoticed, until a sudden draft causes it to burst into flames. This cause, combined with the poor or entirely neglected watching of stages at night-time explains this seemingly peculiar fact.

As before stated, in case of fire, theatres are always total losses, or, as it has been said, "It is a pity for every drop of water which, in such a case, is used otherwise than for the protection of the surrounding buildings."

Of all the better known theatre fires, it has been found that 23 per cent. were isolated, and on this account the further spreading of the flames was impossible; 36 per cent. greatly endangered the surrounding buildings, and these were only saved by the most strenuous efforts; and 41 per cent. (nearly half) extended to other buildings. Theatres should, therefore, not expose other buildings.

In 1867 the fire at the Haymarket Theatre, London, notwithstanding the greatest efforts, destroyed a great number of surrounding houses, making 400 persons homeless. The theatre fire at Cincinnati, 1866, caused the destruction of several of the largest banks, offices, and other buildings. The fire at the Bowery Theatre, New York, 1867, spread throughout the entire block. In 1866 the fire at the Academy of Music, New York, destroyed a church, an academy, with valuable collections, and many dwellings and factories. These few cases will suffice to show how necessary it is that theatres should not be connected with other buildings, and that they should be built on large lots.

That existing defects may be obviated and remedies proposed it is necessary we should know (1) the cause of a theatre fire, and (2) where it originated.

The most frequent cause of fires is carelessness. An instructive example of this is afforded by the destruction by fire of the Grand Opera House at Dresden. With incredible carelessness, workmen had been ordered to repair some rubber hose with a benzine solution; the garret in which they worked being dark, they lighted it by candles. These inexperienced people carried on this dangerous business for some time, until at last, on the 21st of September, 1869, one of the workmen, in lighting a candle, lit the benzine on his hands, and at the same time some rags; in a short time the whole building was in flames, and totally destroyed. With such management, it may not excite surprise to learn that during the fire all water reservoirs were empty, and that the wire curtain was rusted fast, and could not be let down.

[To be Continued.]

## Briefs and Semi-Briefs.

...Mlle. Aimée will bring a company of twenty-two people with her from France.

...A new drop curtain is being made for the Academy of Music and the interior of the building is being repainted.

...The Globe Theatre, Boston, will open on August 21 with "The Merry War," which will be given by the Norcross Opera Company.

...A concert was given on the Mall in Central Park on last Saturday afternoon. Also, one was given in Prospect Park, Brooklyn.

...The new theatre which is being erected in Great Queen's street, London, is to be called the Novelty. It will probably be opened in October.

...Carl Rosa has engaged Drury Lane Theatre, London, for a spring season of English opera, which will commence on Easter Monday of next year.

...Maria Vanoni and Mme. de Smidt appeared on Sunday evening at Koster & Bial's, together with the Rainer family and F. W. Zaulig's orchestra.

...A musical festival was held at Cape May on last Saturday and Sunday, in which a chorus of 300 voices, an orchestra of 125 instrumentalists, and several well-known solo vocalists took part. The festival was conducted by Carl Sentz, of Philadelphia.

...The Italian opera troupe of Mr. Mapleson, headed by Mme. Patti, will follow about the same routine as its predecessors under the same management. The first subscription season in New York will be succeeded by a nine weeks' tour. Toronto, Canada, will be visited for the first time, and the

company will appear as hitherto in Boston, Philadelphia, Chicago, St. Louis, Cincinnati, Baltimore, Washington, Buffalo and Pittsburgh. As usual, also, opera will be given once a week in Brooklyn, and the subscription-book will be opened there very soon.

...The Chicago Church Choir Company played "Patience" to a crowded house at Rockford, Ill., July 24. On August 19, Whiteley's "Hidden Hand," August 21, "State's Attorney," August 22, J. K. Emmett. There are over seventy attractions booked for Rockford this coming season.

...A grand concert is to be given at the Argyle Hotel, Babylon, L. I., on August 4, under the auspices of the Protestant Episcopal church of that place. The following named artists are to participate: Zélie de Lussan, Emily Winant, Fred. A. Guild, Justin Blay, and Ferdinand Dulcken. The Argyle orchestra will also attend.

...The opening of the new Casino has been definitely fixed for September 11, when Mme. Théo and her company will commence a two weeks' engagement. Mme. Théo's company will consist of thirty-four people. Her repertoire includes "Mme. L'Archiduc," "La Jolie Parfumeuse," "Lili," "Niniche" and "La Fille du Tambour Major."

... "The Merry War" received its first representation at the Metropolitan Alcazar last Saturday evening, July 29. The performance as a whole was decidedly successful and pleased the large audience present. Mr. Carleton sustained his reputation as *Umberto Spinola*, although his dialogue was not to be made out by those at any distance away from the stage. In fact, this was the case with most of the other performers. People heard the music well sung, but failed to hear what the artists were talking about. Fanny Wentworth took the place of Miss Paulin, and was well received throughout the evening. Her rôle was that of *Elsa*, the Dutch tulip-grower's wife. Herr Adolphi, as *Balthasar Groot*, created the same merriment as usual, and was the life of the piece while on the stage. Dora Wiley, as *Violetta*, gave a clever performance of her part, but now and then sang a trifle sharp. The chorus was good, as well as the costumes and scenery. The new military ballet introduced into the third act was well received. Mmes. Bonfanti and Lepri did so well that part of the ballet had to be repeated, which, although it lengthened the evening's entertainment, was well deserved. The performance was a credit to the management, and is being repeated this week.

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AN attempt is being made in Paris to found an "independent" musical training school. A meeting was recently held to discuss ways and means. About thirty of the ninety-seven professors who have consented to take an active interest in the undertaking were present. It was decided that the name of the school should be the "Ecole Française Populaire libre de Musique et Déclamation," or Popular Free French School of Music and Declamation.

\* The above statistics were taken several years ago. An article in the *Daily News* a short time ago shows that London at present has 57 theatres, 408 music halls and 475 other places of amusement, which can, on the average, accommodate daily 302,000 persons. The average daily attendance at theatres is about 120,000.



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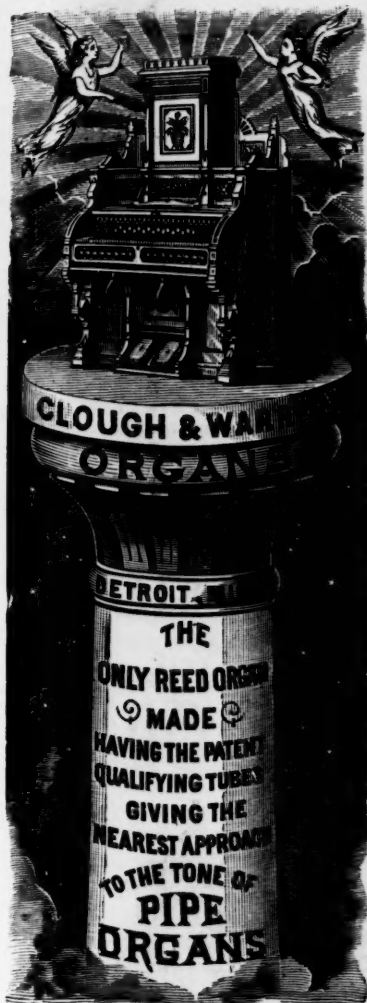
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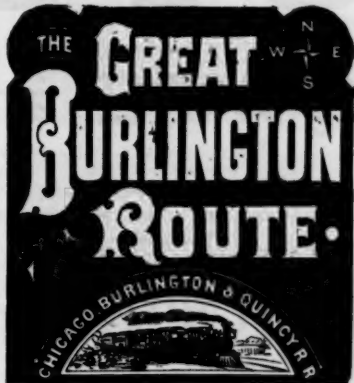
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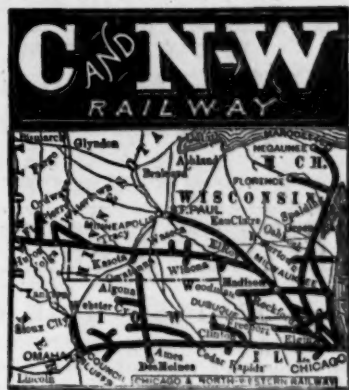
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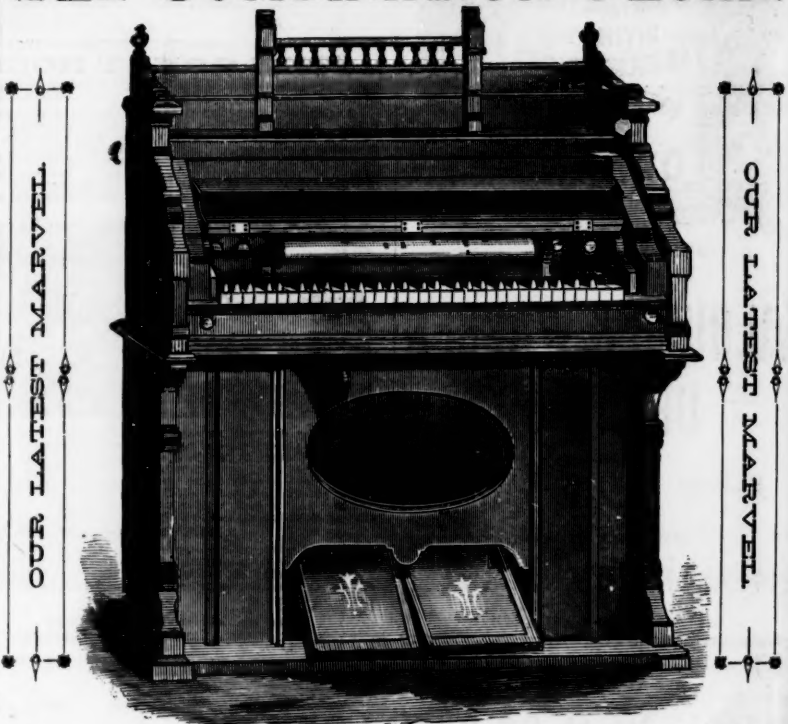
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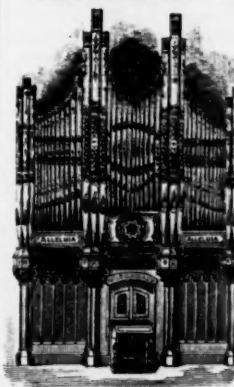
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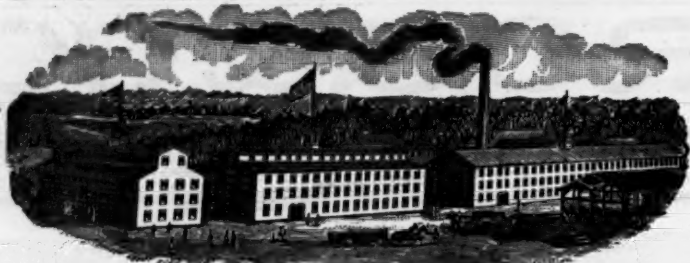
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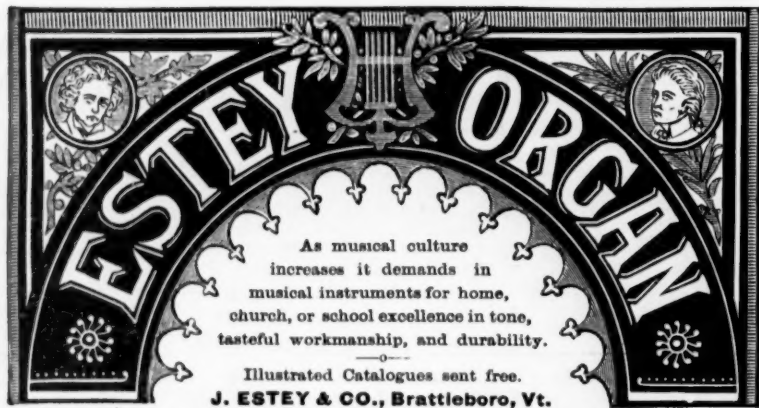
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